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CONTEMPORARY PRINTS

from the Arts Council Collection

INTRODUCTION

ENGRAVING or gravure – to use a generic term to cover all kinds of prints taken from a relief or an incised surface – was once an art form used creatively by imaginative artists such as Pollaiuolo, Mantegna, Dürer, Rembrandt, Blake, Goya, and in more recent times by Munch, Picasso, de Segonzac, Hayter and Gross. All these artists have used the various techniques of engraving as an extension of their powers of invention and imagination. By this I mean that they have not accepted gravure merely as a technique for the reproduction of their paintings or as a substitute for their drawings. It was this essentially reproductive character of engraving in the eighteenth and nineteenth centuries which first killed the art and then revived it to the proportions of a boom when, in the first quarter of the present century, there was a demand, notably for etchings, to satisfy the popular demand for something resembling a topographical or genre drawing at a popular price. But the prints of the leading practitioners in this cult, far from being cheap, reached the most fantastically artificial prices and the market collapsed like the South Sea Bubble. The more modest performers whose prints could be found in every 'art shop' succumbed when the development of colour printing brought a flood of colour reproductions of the old masters within the reach of the slender purse. Unquestionably the cry for colour and increasing use of colour in the press and in the glossy journals of the bookstall have done much to delay the revival of interest in engraving as an art in its own right which is clearly gathering force today. Graphic artists are now rediscovering the potential vocabulary of the engraved plate in the light of new technical methods and the new concepts and idioms of contemporary art. They are also developing the resources of texture and colour. Even the arts of wood engraving and linocut – that is the relief processes – are emerging from the heavy shadow cast by the arts and crafts movement and the select and private presses in which they have lain too long. But it is the intaglio methods of engraving, etching, drypoint and aquatint which are more susceptible to innovations often suggested by scientific methods and materials.

Lastly, the lithograph has firmly taken its place as a contemporary art form and here the demand for colour can be fully satisfied. Capable of a wide range of effects – flat areas of textured or completely solid colour or linear designs drawn with pen or brush – it becomes, in the hands of the many admirable painters who use it as an additional form of expression, an original work at a modest cost.

The prints in this collection come from a variety of countries and are in a variety of styles. With three exceptions they have all been done since the end of the war.

PHILIP JAMES

THE EXHIBITION

1 ROBERT ADAMS (Great Britain)
Two Figures
Monotype. 13½in × 11in

2 JOHN BUCKLAND WRIGHT (Great Britain)
Composition No.5. 1935
Wood engraving. 7in × 5in

3 GEOFFREY CLARKE (Great Britain)
Blue Head
Lithograph. 8¼in × 17½in

4 ANTONI CLAVÉ (France)
The Bull Fight
Lithograph. 17in × 23½in

5 ANN DIDYK (U.S.A.)
The Mother 1950
Engraving. 18in × 23¾in

6 HARRY DISBERG (Netherlands)
Hippotamus and Young 1951
Xilo. 12½in × 16¼in

7 M. C. ESCHER (Netherlands)
Universe 1947
Woodcut. 13in × 10⅞in

8 MERLYN EVANS (Great Britain)
The Chess Players 1949
Etching. 16in × 16in

9 HANS FISCHER (Switzerland)
Cortege des Masques 1951/52
Etching. 9¾in × 19½in

10 LUCIAN FREUD (Great Britain)
Girl in Bed 1950
Etching. 5in × 7in

11 WILLIAM GEAR (Great Britain)
Composition
Lithograph. 16in × 22¼in

12 JEREMY GENTILLI (Great Britain)
The Vase 1953
Engraving, with etching and aquatint. 11in × 12⅜in

13 ALBERTO GIACOMETTI (Switzerland)
Cat and Dog 1954
Lithograph. 20in × 14in

14 RICHARD HAMILTON (Great Britain)
Reaper 1949
Burin, drypoint and roulette. 6⅞in × 9¾in

15 S. W. HAYTER (Great Britain)
Ceres
Coloured line engraving and soft ground etching. 23⅝in × 14⅜in

16 AREND HENDRIKS (Netherlands)
Brussels Sprouts 1944
Etching 13½in × 14¾in

17 DUDLEY HOLLAND (Great Britain)
Flints in a Red Landscape
Lino cut. 10½in × 13in

18 JOHN KACERE (U.S.A.)
Reflections 1948
Engraving. 18in × 12in

19 PETER KING (Great Britain)
Sketch for large wooden figure of Mother and Child
Monotype. 24⅝in × 10½in

20 MAURICIO LASANSKY (U.S.A.)
Spring 1950
Engraving. 24in × 8¾in

21 HENRI MATISSE (France)
Girl in a Hat
Etching. 12¾in × 9½in

22 HENRY MOORE (Great Britain)
Sculptural Objects
Lithograph. 19in × 29½in

23 KAIKOBAD MOTTIWALLI (India)
Poisson Exotique
Etching and engraving. 8⅝in × 12¼in

24 BEN NICHOLSON (Great Britain)
Halse Town 1949
Drypoint. 4⅞in × 7in

25 VICTOR PASMORE (Great Britain)
Linear Motif 1950
Lithograph. 11⅜in × 11½in

26 HELEN PHILLIPS (U.S.A.)
Danseuses
Etching. 5¾in × 10¾in

27 J. M. PRANGE (Netherlands)
Figures 1950
Etching. 20in × 15¾in

28 E. JANE ROGERS (U.S.A.)
Ceremonial 1949
Engraving. 10⅜in × 24in

29 MICHAEL ROTHENSTEIN (Great Britain)
Landscape with Red House
Aquatint. 13¾in × 18⅞in

30 WILLIAM SCOTT (Great Britain)
Still Life
Lithograph. 13in × 17½in

31 JAMES SELLARS (Great Britain)
Elephant 1952
Lithograph. 22⅞in × 14in

32 HUMPHREY SPENDER (Great Britain)
Lamplit Window
Monotype. 21½in × 20in

33 GRAHAM SUTHERLAND (Great Britain)
Predatory Form 1953
Lithograph. 30in × 20¾in

34 GRAHAM SUTHERLAND (Great Britain)
The Garden
Etching. 8¾in × 6⅛in

35 ROGER VIELLARD (France)
Samson
Engraving. 14¾in × 10½in

36 BRYAN WYNTER (Great Britain)
Still Life with Herrings
Monotype. 11¾in × 14½in

37 ADJA YUNKERS (U.S.A.)
The Birdlover 1952
Wood cut. 14¾in × 11in

Designed by David Watson. Printed in Great Britain by the Stellar Press of Barnet.